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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

Karnataka State Open University
Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

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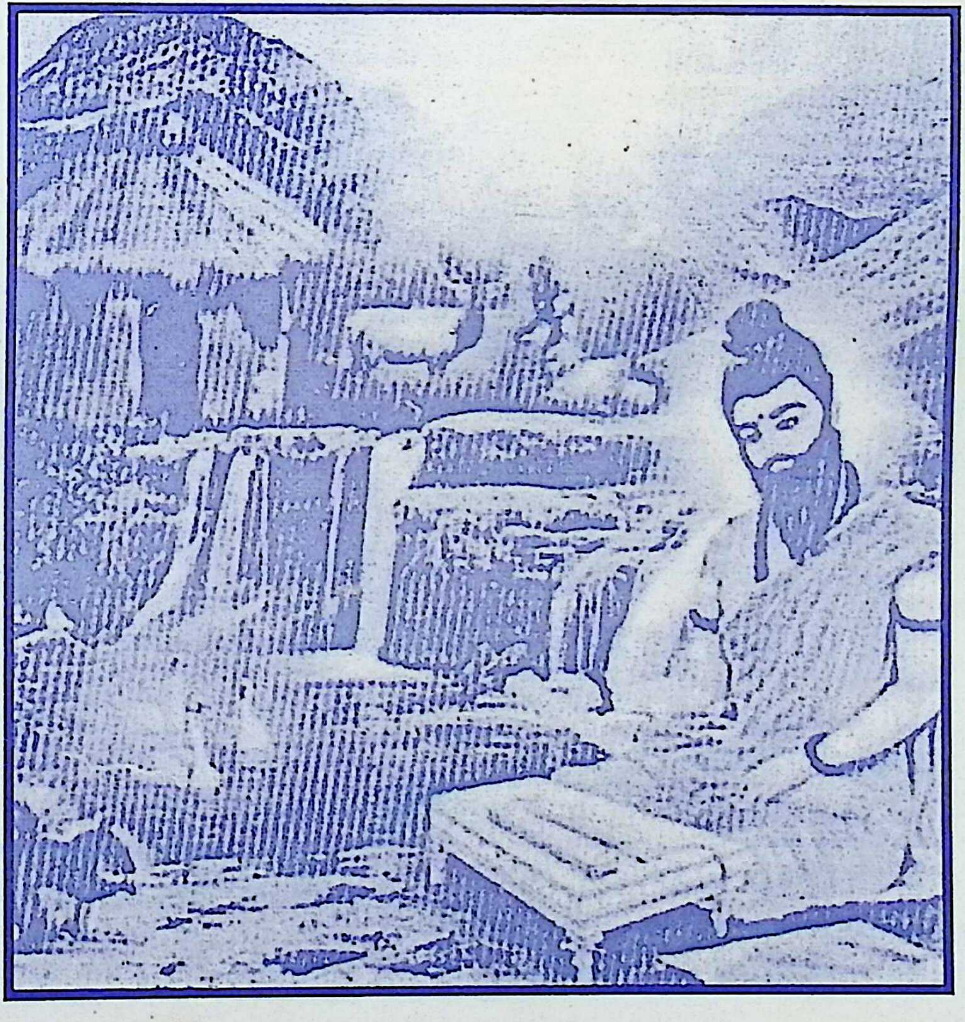
पद्यभागः

किरातार्जुनीयम् - १



COURSE - I **BLOCK - 1**

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

"The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these ***five mantras*** should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

किरातार्जुनीयम्-१

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Further information on the Karnataka State Open University Programmes may obtained from the University's Office at Manasagangotri, Mysore - 6.

Printed and Published on behalf of Karnataka State Open University, Mysore-6 by **Sri V. Ramanna,** Registrar (Administration).

प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवता स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

1.0 Block Objectives

In this block you will be able to understand the broad outlines of Sanskrit Literature, Origin and Development of Sanskrit Poetry; Mahākāvyas, etc.

You will be introduced to the prescribed text : Mahākāvya - Kirātārjunīyam of Bhāravi.

M.A. (Previous) Sanskrit COURSE-I

BLOCK 1

UNIT 1

An Introduction to Sanskrit Literature

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UNIT 1
AN INTRODUCTION TO SANSKRIT LITERATURE

1.0 OBJECTIVES

After reading this unit you will be acquainted with the broad outline of the vedic background for Sanskrit Literature.

1.1. INTRODUCTION

It is the unanimous agreement among scholars including the western scholars that of all the fundamental languages of mankind, Sanskrit language - ornamented with the image 'देवभाषा', (language of the gods) is the oldest and the most powerful among them. The works that are written over thousands of years in this language are innumerable. Though most part of this literature is lost, the available literature is voluminous. Thanks to the great tradition of 'guru śiṣya' to which we all shall remain grateful.

1.2 THE VEDIC SANSKRIT LITERATURE

The Sanskrit literature is broadly divided as Vedic Sanskrit Literature and Classical Sanskrit Literature. The former includes a vast body of literature viz the Samhitas, the Brāhmaṇas, the Āraṇyakas and The Upaniṣads and is the oldest document available in the world. Like the stream gushing out from the peak of the mountain, the Ṛṣivāni flowed perennially here. The work Veda is derived from the root vid-means to know. Sāyaṇa in his work

Vedārathaprakāśa explains it as; इष्टप्रास्यनिष्टपरिहारयोः अलौकिकमुपायं यो ग्रन्थः वेदयति स वेदः - that work which destroys the *samsāra* in the form of the cycle of birth and death and in which the divine methodology by which the desired object of humanity to attain the *parabrahman* is contained is called the Vedas. Thus he opines that the word Veda denotes the knowledge of Brahman. As these Vedas are handed down to us by oral tradition and preserved through *guru-śiṣya parampara*, the tradition considers the vedas as apauruṣeya and the seers as *mantradrastāras* as they only saw the mantras through their institution which, in turn, was due to the grace of the almighty. The Vedic mantras are the nectar of experience of the great seers who experienced the abundant love, glory, compassion and grace of the almighty and are endowed with the power of bestowing welfare to all the living beings. All the four *samhitas* do have their own *brahmanas, aranyakas* and *upanisads* of which not many are available to us. Upaniṣads are the great peaks of the mountain of knowledge. In them the way of self-realization and the nature of the realised souls are explained in a most attractive style. They sing the glory of the liberated Soul who lives in the almighty and leads a life of fulfilment and joy.

1.3 THE SAMHITAS

1.3.1. Samhitas

The compilations of mantras seen by different seers at different times are known as *Samhitas*. The Rgveda *samhita* is considered as the oldest among them. Though Patanjali ascribes to it 21 branches only *Śākala*, *Bāskala*, *Āśvalāyana*, *Sankhāyana* and *Māndūkeya śākhas* are well-known. The Rgveda *samhita* has a twofold division viz astaka, *adhyāya*, *varga* and *mantras*; *maṇḍala*, anuvāka, sūkta and mantras. The Ṛgsamhita has ten *maṇḍalas* (books), eighty five anuvakas, one thousand twenty eight sūktas and ten thousand five hundred fifty two mantras. The Rgvedic mantras are composed in different metres like *tistub*, *jagati*, *anuṣṭub*, *gāyatri*, etc.

The Yajus compiled for the use of the *adhvaryu* priest in the sacrifice is found in the Yajurveda. This *samhita* is not composed in regular metre. It is found in two important form viz. the The *Krisnayajurveda* and the *Śuklayajurveda*. The *Krisnayajurveda* is available to us in Kaṭḥa, *Kapisthala*, *Maitrāyanīya* and Taittiriya branches. The *Śuklayajurveda* consists of forty *adhyayas* and is completely composed in metre. It is available in two versions viz. *Kāṇva* and *Mādhyandina*.

The *Samaveda samhita* has a distinguished and revered place among the Vedas. The declaration. '*vedānām* Samavedośmi' of the Lord Sri Krishna in the Bhagavadgīta denotes the place of honour of this Veda. The Samaveda is made use of by the udgatr priest in the sacrifice. The Udgātṛ priests used to sing the *mantras* ascribed to various gods in different notes (*svaras*). The Rgvedic *mantras* are the base for this Veda. This Veda is divided into two parts viz the *pūrvārchika* and *uttarārchika*.

The Atharvaveda *samhita* is distinct from other *samhitas* though we find many Rgvedic *mantras* here. Scholars opine that some *mantras* of the Atharvaveda are older than the Rgvedic mantras. Majority of the mantras in this veda are *ābhichārika mantras*. Yet there are considerable number of sacrificial Hymns (*Yajnikasūktas*) in this Veda. Atharvangirasa and Bhrigvangirasa are the other two names by which it is called. In the *śaunakīya śākhā* of Atharvaveda there are twenty Kandas (chapters), seven hundred thirty one *sūktās* (hymns) and five thousand thirty eight *mantras*.

1.3.2. The Brāhmanas

The brahmaṇas explain the methodology of using the *samhita* mantras in the *sacrifices*. Each branch of the Veda has its own *brahamana*. The Aitareya Brahmana and the Kausitaki Brahmana belong to the Rgveda. We have the Satapatha and Taittirīya Brahmanas for Yajurveda. Tandyabrahmana, Talavakarabrahmana, Mantra Brahamana, Arśabrahamana and Vanśabrahmanas belong to Samaveda and the Gopathabrahamana belongs to the Atharva Veda.

These *brahmanas*, distinct in form from the *samhitas*, are representatives of the oldest form of prose style in Sanskrit language. Alongwith giving the procedure of using the mantras in the sacrifices, these *brahmanas* also give us the explanation of the sacrifices, offer etymological explanation of words, the explanation of the secret meaning of the *mantras* and consists of ākhyānas which make use of these words.

1.3.3 The Āraṇyakas :

The *aranyakas* deal with things that are to be studied in the forests. It contains the contemplations of the secret meanings to be undertaken in the forest by people who are in the third stage of life i.e. the Vānaprasthāśrama.

These are different from the *brahmanas* which deal only with the rituals. The various *brahmanas* have their own *aranyakas* which expound the spiritual principles. In fact, the central aspect of the *aranyakas* is the spiritual principles connected to the Vedic sacrifices. They give more importance to the spiritual aspects of the sacrifices than to the ritualistic aspects. Taittirīya, Itareya, Samkhayana, Brhadaranyaka, Maitrāyanīya and Talavakara aranyaka are some of the important *aranyakas* available to us.

1.3.4. The Upaniṣads :

Along with the *arānyakas*, the Upaniṣads constitute the distinct portion of the Vedic literature, and are considered as the profoundest part of it. As they expound the end of the Vedas and occurs also at the end of the Vedas, they are well known as Vedanta. They are the sources of all the Indian religious principles and philosophical ideas. The Upaniṣads are one among the prastanatraya which expound the Vedic religion. Even the other two of the Prastanatraya, the Brahamasūtra and the Bhagavadgīta are dependent on the Upaniṣads. All the philosophical schools, originated in the Indian sub-continent have been influenced by them either directly or indirectly. In fact they are the supportive pillars to all of them. Even as they excel in spiritual principles, they also exhibit excellent literary beauty.

Though the Upanisads appear at the end of the *brahmanas*, they do not discuss about the rituals, but they expand wisdom. Each *branch* of the Vedas has its own Upaniṣads. Itareya and Kauśītaki Upaniṣads belong to the Ṛgveda. Chandogyopaniṣad and Kenopaniṣad belong to the

Samaveda and Kaṭḥa, Śvetāśvatara, Maitrāyaniya, Taittirīya and Mahānarayaniya Upaniṣads belong to the Krisṇayajurveda. Brhadaranyaka and Isavasyopanisads belong to the Śuklayajurveda and Mundaka, Prasna and Mandukopanisads belong to the Atharvaveda.

The Upaniṣads are the earliest examples for the effective usage of Sanskrit prose. The principles that the Upaniṣads expound are the greatest and attain to the highest heights to which the mind of the humanity can reach. They successfully expound the principle of the Absolute which is different both from puruṣa and prakṛti. The Upaniṣads are the eternal source of inspiration to mankind as they explain the most abstract and profound principles in most simple, acceptable and attractive method.

1.4 THE VEDĀṄGAS

That science which is helpful to understand the correct meaning of the Vedic mantras and the correct performance of the Vedic ritual is known as the Vedanga. The vedangas are six in number. They are *Śiksā*, *Vyākaraṇa*, *Chandas*, *Nirukta*, *Jyotiṣa* and *Kalpa*. The Vedāṅgas are inevitable to know the exact meaning of the Vedic *mantras*. They are equally important to know the correct way of performing the Vedic rituals.

1.4.1. The Śiksā

The Vedanga which deals with the accent, syllable etc. of the Vedic mantras is known as the Śiksa. The oldest representatives of the Śiksā are the *Pratiśākhyas*. The Paniniya Śiksā is important as it is useful for both Vedic and classical literature in Sanskrit. Apart from this some other works are also available to us; this indicates the importance of this Vedanga. It is only by the help of this Vedanga, we have the Vedic texts preserved in its original form even to this day.

1.4.2. The Vyākaraṇa

The Vedanga *Vyakarana* is helpful to know the structure and meaning of the words by explaining the prakrti and *pratyaya*. In fact this Vedanga is the face of The Vedapurusa. It is impossible to protect the Veda without this Vedanga. To know the structures of a word in the Vedic *mantras*, its meaning and the application of the mantras is possible only with the knowledge of this Vedanga.

1.4.3. The Chandas :

Chandas is another important Vedanga. In order to recite the Vedic mantras and to recite it well, the knowledge of the metre is essential. The only representative of this Vedanga available to us is the *Chandassūtra* of Pingalācharya. It is in the aphoristic style and consists of eight chapters.

1.4.4. The Nirukta :

Most important among the Vedangas is the Nirukta. The aim of this Vedanga is the exposition of the meaning of the Vedic mantras. It compiles the difficult words from the Vedas and then gives the meaning. This is the first step in the collection of difficult Vedic words and is known as the Nigantu. The explanation of this Nighantu is the Nirukta. Yaskacharya is the author of the Nirukta and is in the aphoristic style. Alongwith the explanation of the Nighantu, the nature of words, meaning of Vedic mantras, etymology etc are expounded. This is an invaluable work even in respect of linguistics.

1.4.5 The Jyotiṣa

The Jyotiṣa Vedanga helps in knowing the appropriate time for the Vedic sacrifices. It is known as the eyes of the Vedapuruṣa. The 'Yājuṣajyotisa' and the 'Archajyotisa written by Lagadha are available as the representative of this science.

1.4.6 The Kalpa

Kalpa is a Vedanga which explains the various rituals of the Vedic sacrifices in a systematic and orderly way. The numerous and complex rituals described in the vedas are complied here in this Vedanga. This Vedanga is divided into four types viz, the Śrautasūtra, the Grhyasūtra, the Dharmasutra and the Śulbasūtra. The Śrautasūtras explain the methodology of performing the sacrifices that are described in the Brahmanas, by Śrautāgni. The Grhyasūtras explains the methodology of performing the family rites by the grhyagnis like marriage, upanayana etc. The Dharmasutras dwell with the duties of *varnasrama* and *rajadharma*. Construction of sacrificial aetar etc are the subject matter of the Śulbasūtras.

In the course of time, in the task of preserving the Vedic texts in tact, many texts were written distinct from the Vedangas and were called the anukramanikas. The Brhaddevata, the Sarvanukramanī etc are important among them.

1.5. ŚĀSTRA SĀHITYA

The Śāstra Sāhitya (*the Scientific Literature*) : The literature available in this category is indeed very vast. Panini who wrote the Asthādhyāyī, Vararuci who wrote Vārtika to Asthādhyāyī and Patanjali who wrote a *bhāshya* on Asthadhyayi are known as the '*Munitrayas*' in the science of grammar. The Alankara shastra or the poetics has grown through many schools. The important poeticians who produced works of importance are Bharata, Bhamaha, Dandi, Vamana, Udbhata, Rudrata, Anandavardhana, Abhinavagupta, Kuntaka, Mahimabhatta, Dhananjaya, Bhojaraja, Mammata, Ksemendra, Hemachandra, Vishwanatha and Jagannatha. The most important schools of Sanskrit poetics are the Rasa school, the Alankara school, the Guna school, the Dhvani school, the Vakrokti school and the Aucitya school.

1.6. DARŚANA ŚĀSTRA

The Darśana Sastra or the Philosophy has grown from the earliest period most elaborately. The *darśanas* are divided into two main category viz, the *āstikadarsanas* i.e. those which accept the authority of the Vedas and the *nāstika darsanas* i.e. those which do not accept the authority of the vedas. The Cārvāka, the Jaina and the Bauddha *darśanas* are called as the *nāstika darsanas* and the Nyāya, the Vaiśeṣika, the Sāmkhya, the Yoga, the Pūrva - mīmāmsa and the Vedānta *darśanas* are known as the *astika darsanas.* Many works are available to us with regard to these *darsanas.* Apart from these we have a vast variety of Agama literature available, mainly divided as Saivagamas and Vaisnavagamas. In addition to these we do have vast literature available on mathematics, astronomy, astrology, *ayurveda*, silpaśastra, *kamasastra*, music, *vāstuśastra* etc.

1.7 THE PURĀṆAS

The Puranas offer a simple and lucid explanation of Vedic Dharma. They have propagated the Indian culture and civilization to the common mass through the centuries. The meaning of the word purana is old stories (puranam āchyānam). The Puranas like the Matsyapurana, Vishnupurana, Brahamandapurana etc., give the characteristics of a purana thus :

सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ।।

The puranas adopt a distinct style. They use *atisayokti* to narrate the plot. Matsya, Markandeya, Bhavisya, Bhagavata, Brahmanda, Brahmavaivarta, Brahma, Vamana, Varaha, Vishnu, Vayu, Agni, Narada, Padma, Linga, Garuda, Kūrma and Skanda puranas are known as the *astādaśapuranas.* The Garuda purana gives the names of 18 Upapuranas like the Sanatkumara Purana etc. The Bhagavata Purana is considered as an upajivyakāvya in Sanskrit Literature.

1.8. THE RĀMĀYAṆA AND THE MAHĀBHĀRATA

The Rāmāyaṇa and the Mahābhārata are known as *itihasas.* Rāmāyaṇa and its author Valmiki are respected in Sanskrit literature as the *Ādikāvya* and the *Ādikavi* respectively. The Mahābhārata is the exhaustive and complete description of the Hindu Dharma. The greatest literary work viz the Bhagavadgītā forms a part of Mahābhārata. It is well known as the *pañcamaveda.* The Rāmāyaṇa and the Mahābhārata are incomparable like the sky and the ocean. Their simple style, rare beauty, great subject matter, attractive narration and the philosophy of human life in all its aspects have secured them a unique place. The later poets took the subject matter for their literary work mostly from the Rāmāyaṇa, the Mahābhārata and the Bhagavata Purana and wrote poetry, drama, prose, campu, katha, akhyayika etc.

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BLOCK 1

UNIT 2

ORIGIN AND DEVELOPMENT OF SANSKRIT POETRY

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UNIT 2
ORIGIN AND DEVELOPMENT OF SANSKRIT POETRY

2.0 OBJECTIVES

In this unit you will be able to understand the origin and development of Sanskrit poetry, kinds of poetry, the characteristics of a Mahākāvya, the Mahākāvyas of Kālidāsa and the post-Kālidāsa Mahākāvyas.

2.1 INTRODUCTION

We reach the Rgveda when we inquire about the origin of Sanskrit poetry. We find ample examples for rasas like *śṛṅgāra*, gunas like *mādhurya*, and alankaras like *upamā* in the RgVedic mantras. The striking features of Kāvya will not go unnoticed in the praises of the gods in sūktas like the Agni, the Savitr, 'Varuna, Indra, Uśas etc. Panini, Kātyāyana, and Patanjali have mentioned about the classical poetry. The Arthashastra, the Manusmrti and the Natyashastra also endorses this fact. Thus it is an established fact that Sanskrit poetry flourished even before the Christian era. It may be inferred that along with the ancient poetry of Valmiki and Vyasa, the artificial epic poetry, drama etc were available substantially. Even then, unfortunately, except for Ashvaghosha's works, the Saundarananda, Buddhacharitam and Śārīputra - prakarana, no other ancient work is available to us. But later the Sanskrit Literature flourished under the patronage of great poets like. Bhasa, Shudraka, Kalidasa, Bhavabhuti, Bharavi, Bana, Harsha, Magha etc.

2.2 KINDS OF POETRY

As per the saying कवेः कर्म काव्यम् i.e. the work of a poet is poetry. A poet is one who is a *krantadarśī*' (one who sees beyond) Bhamaha defines poetry as 'शब्दार्थौ सहितौ काव्यम्' i.e. the appropriate admixture of words and meaning. Poetry is considered to be a 'kantasammita' . Like a beloved wife turns the mind of her husband to the desired direction by her appropriate and timely sweet words and attractive and pleasant gestures, poetry also allures the elite (*Sahrdaya*) with its artistic beauty in words and meanings, and attractive content (plot) and advises him to walk in the path of righteousness. Poetry is the beautiful expression of the essence of life. Man and Nature; their mutual contact and contradictions, these constitute, generally the subject matter of poetry. The rasa or the sentiment is the soul of poetry. This is the real plot or subject matter of poetry which could only be realised by the experience of an elite (*sahrdaya*).

Poetry, mainly, is divided into two viz the *śravyakāvya* and *drśyakāvya*. That which can only be read and heard is the *śravyakāvya* and that which in addition to the above, can also be seen is the *drśyakāvya*. The *drśyakāvya* is in the form of dialogue, consisting of both prose and poetry. Music song, dance, musical instruments, etc can be made use of in this Kāvya species.

The *śravyakāvya* is again divided into poetry (*padya*), prose (*gadya*) and Campū, (mixture of prose and poetry) पद्यं तत्र चतुष्पदम्' that which has four quarters (padas) is poetry (padya). 'वृत्तगन्धोज्झितं गद्यम्' that which is not restricted by syllable, line quarter etc is prose (*gadya*) गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते that is called *campu* which has the ideal admixture of prose and poetry.

The padyakāvya is once again divided into the *mahakāvya* (epic) the *khanda kāvyas* and the *muktakas*. The subject matter of which is great both in bulk and content is called as a *mahakāvya*. That which has only some of the characteristics of the *mahakāvya* is known as the Khanadakāvya. Independent verses dealing with any one aspect of life are called the *muktakas*. The innumerable *subhashitas* (proverbs) fall under this category.

2.3 CHARACTERISTICS OF A MAHĀKĀVYA

According to the poeticians, mahākāvya is the best form of poetry. Bhamaha and Dandin have elaborately mentioned the characteristics of the mahakāvya and the later poetician have generally agreed upon it. The characteristics of a *mahakāvya* according to Bhamaha are as under : "The *Mahākāvya* is one which is formed by the compiling together of various chapters called as the sargas. It is wooven around a great personality and is of considerable length. The word (śabda) in it will be free from vulgarity and there is profundity of thought. It shall be adorned with beautiful embellishments and its plot shall be magnanimous. It shall include in it counselling, messengers, journey, war, the welfare of the hero and the five sandhis. It shall be easy to understand and shall be rich in every respect. Even the fourfold ends of life viz *dharma, artha. kāma* and Mokṣa are dealt in it though importance is given to the instruction of material welfare. In addition to the description of the nature of the world, it includes all the different sentiments'

Dandin has given the same characteristics in different words. He has included some more topics for description in the ornate poetry (the *mahākāvya*) City, ocean, hill the season, the sunrise and the moonrise, sporting in the gardens and the water, the drinking of wine, the separation and union of lovers, the marriage, and the birth of a son are the thirteen constituents suggested by Dandin to be described in a *mahākāvya*. Thus, the five that are mentioned by Bamha, along with the thirtum given by Dandin constitutes the famous eighteen subject matter अष्टादश वर्णनावस्तु to be described in a *mahakāvya*. But it should be noted that there is no rule that all the eighteen must be present in a *mahākāvya*. If the already described description is capable to delight the elites (*sahṛadyas*) then even the absence of some of them is to be reckoned and it is not a defect of the epic (mahākāvya) opines Bhamahā and Dandin.

Rudrata defines the mahākāvya as तत्र महान्तो येषु च वितष्वभिधीयते चतुवर्गः। सर्वे रसाः क्रियन्ते काव्यस्थानानि सर्वाणि।। "that which is great in its scope, instructs in the fourfold ends of life (the puruṣarthas) and consists of all the sentiments, such a poetry is called the ornate epic or the mahākāvya."

In his work Sahityadarapana Visvanatha gives the characteristics of the mahākāvya as follows: "That which is composed and divided into sargas (cantos) is a mahākāvya The hero of the poem shall either be a god or a *kshatriya* prince endowed with *dhirodatta* guna, or one who is born in a noble family or many kings born of the same noble family. There shall be only one principal sentiment. It may be either erotic (sringara), heroic (vira) and śanta rasas. All other sentiments shall come only as corroborative. All the *sandhis* mentioned in the natakas shall be present.

The plot a shall be either traditional or connected to gentlemen. Among the fourfold ends of life viz *dharma*, *artha*, *kāma* and *mokṣa* only one shall be the fruit of it. The beginning of it will either be in the form of blessing, salutation or suggestive of the plot to be described. In certain place there will be praising of the virtuous and in some other places there will be condemnation of the wicked. Only one metre is to be employed throughout the *sarga* (canto) the *sarga* (conto) is to be concluded with a different metre. The cantos are neither too big nor too small but shall have more than eight cantos. Cantos consisting of different meters are also seen. At the end of each canto the subject matter of the next canto shall be hinted. There is description of the evening, the sun, the moon, the might, the dawn, the darkness, the day, the morning and afternoon, hunting, the mountain, the season, the forest, the sea, the love in separation and the love in union, the ascetics, the heaven, the city, the sacrifice, the war, the journey, the marriage, counselling, the son and the prosperity etc as necessary and in accordance with propriety (auchitya) with their auxiliaries. The name of the mahākāvya should be based on either the poet, hero or any other main incident. The name of a particular canto shall be based on the subject matter of that sarga." M. Krishnamachariar writes : "shortly stated, a Mahākāvya is a writing of considerable length, varying description, and elaborate construction, embracing a narrative theological or historical and is divided into sargas (cantos) for convenience of narration. (M. Krishanamachariar; History of Classical

Sanskrit Literature p. 81)

The greatness of the mahākāvya is first hidden in its noble plot and then to its volume. All the importance here is from the point of view of description and not to the story part of it. The sole aim is the expression of sentiment and the profoundity of thought gets due weightage. The suggestion of philosophy of life and the depiction of human nature are its purpose. The style should be simple and admirable but never stoop to vulgarity. The style is expected to be dignified. To attain to the status of a great poet one should attempt to compose (write) a mahākāvya.

2.4 THE MAHĀKĀVYAS OF KALIDASA

Fully in agreement with the characteristics of a *mahākāvya* prescribed by the poetician, Kalidasa's two poems, the kumarasambhavam and the Raghuvamsam are the great masterpieces produced by him. The poetic materials, sentiments, emotions, language, style etc found in Kalidasa's works attains to the height of naturality and fineness as a result of his wonderful genius The poems of Kalidasa are the amorous sport of the Goddess of speech. The sweet employment of the poetic excellence (*gunas*) *mādhurya* (sweetness) the attraction of the *prasada guna* (perspicuity), sweetness of words, profoundity of thought, the admiring use of embellishment etcùthese beautiful poetic characteristics abound in Kalidasa's poems. To know the ever changing attitude of the human heart and its expression has been Groughtforth by the poet, manifesting his great skill . He has the complete and full knowledge of this worldly life and had a rare talent to grasp the vivid life experiences by virtue of his fresh emotions. He could successfully depict the emotions using optimum number of words to make it most artistic and delightful and thereby he has exhibited his sentimentality. The scholars, both past and present alike, have all appreciation for Kalidasa's greatness in the depiction of emotions.

2.5 THE POST-KĀLIDĀSA MAHĀKĀVYAS

After Kalidasa the direction of Sanskrit poetry itself changed. The fact that poetry is an expression of the important aspects of social and individual life was relegated to the background during this period. In its place a new tendency to exhibit the scholarship of the poet, to make other scholars wonder at the difficult usage of words etc developed and poetry became a tool to get the patronage of the king. The prevalent social and political situations were responsible for the change in the taste of poets. Prior to this change the kings and the scholars were not having exclusive power over poetry. In the kingdom of poetry only the elite (*sahrdayas*) were the critics; they used to judge the greatness of the poets only on the basis of the delight derived from their poetry. Those works which failed to win their approval simply vanished for want of propaganda even as they are created. If the Ramayana and the Mahābharata became popular also for religious reasons, the classical epics had to get the patronage of the people only by their artistic beauty. This privilege was enjoyed only by the poetic works of Kalidasa.

The Indian society, gradually developed a convention that only by liberating arts and artistic production from the patronage of the people, poetry will develop to the fullest extent. All the rulers, including petty kings, therefore, gave patronage to the poets in their courts. Unfortunately the result was not as expected. The partiality of the officials of the places, "competition, hatred and jealousy" among poets, the artificiality of those who use to act as judges to evaluate work; all these became detrimental for the growth of good poetry, though the number of poets increased. More and more artificial verses aimed at praising only their patrons and traditional works of artistic beauty without any attractive plot took birth. The life of mahākāvya was relegated to the back ground and its place was replaced with the poetic equipment a queried from the scholarship in various sciences and the intellectual circus like asthavadhana etc. The relationship between the poetry and the life of the people almost vanished and hence poetry became the property of a small group, who were admirers of dry traditions.

In spite of adhering to all the traditions of their age, merely by the greatness of their genius, there are a few great poets who attained remarkable success in producing excellent poetry. The prominent among them are Bharavi, Magha and Sriharsha. Together with the two great epics of Kalidasa, Bharavis' Kiratarjunīyam, Maghas Śhiśupalavadham and Harsha's Naiṣadhīyacharitam constitutes the five great epics (pancamahākāvya) of the Sanskrit literature. A number of scholars despite their best intellectual efforts and even after gaining prestigious awards from kings, failed to get the approval and patronage of the people; they even failed to get the appreciation of the later scholars. To the works of Bharavi, Magha and Sriharsha, the scholars attribute at times, a higher place than that of Kalidasa, as they are of great help to master the Sanskrit language. Though these poets do not attain to the heights of Kalidasa, undoubtedly the credit of attempting a new adventure in the field of Sanskrit poetry goes to them. The Mahākāvyas like the *Ravanavadham* of Bhatti, *Janakiharanam* of Kumaradasa, *Haravijaya* of Ratnakara, *Vikramankadevacaritam* of Bilhana etc have won the admiration of the scholars.

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BLOCK 1

UNIT 3

THE KIRĀTĀRJUNĪYAM OF BHARAVI

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UNIT 3
THE KIRĀTĀRJUNĪYAM OF BHARAVI

3.0 OBJECTIVES

In this unit you will be introduced to Bhāravi's Kirātārjunīyam, the story in the Mahābhārata, the changes made by Bhāravi. You will be able to understand the life, date and works of Bhāravi.

3.1 INTRODUCTION

Bharavi's Kiratarjuniyam containing in it almost all the characteristics of a mahākāvya and the finest poetic excellences in it rightly occupies a pride place among the five great epics *(pañcamahākāvya)* of Sanskrit Literature. The epic is written taking a well known incident from the Mahābharata. Though the story as found in the Mahābharata is small it is powerful in its content and is delighting.

3.2 THE INCIDENT OF KIRĀTĀRJUNĪYAM ACCORDING TO MAHĀBHĀRATA

The Pandavas, after their return to the Dvaita forest, they were discussing about their misfortunes. Exited by the insult done to her, Draupadi was the first to speak and she persuaded Yudhistira to win back the lost Kingdom by valour and effort. Yudhisthira, in turn, replied her that if they act with deliberation and do not do anything precipitately, behave patiently, holding to righteousness they will gain victory. Annoyed by the standpoint of Yudhisthira, Bhima talked taking side with Draupadi. He argued that speedy and energetic action on their part is the only way for the victory. Yudhisthira, in reply, his coolness of temper unshaken said that any hasty action will ruin their case. Convinced by his brothers words Bhima stood silent. While the two brothers were thus taking, the great sage Vyasa suddenly made his appearance. Received with due reverence by the Pandavas, Knowing the position of them, the sage imparted a mantra to Yudhisthira ; told him that at the appropreate time he should impart the mantra to his brother Arjuna who with its help will be in a position to propitiate the goods Indra and Śiva and obtain miraculous weapons from them which will make him invincible in battle and ensure final victory. Then the Pandavas moved towards the Kamyakavana, while the Dharmaraja called Arjuna to him one day and speaking in affectionate terms in private explained to him the invincibility of the enemies and imparted the secret vidya obtained from the sage Vyasa and asked him to go to the Indrākila mountain and propitiate first Indra by severe penance.

In obedience to the will of Yudhisthira, Arjuna, with the help of the power of the mantra, flew to the Indrākila mountain as swift as thought. As soon as he reached his destination, he met an old Brāhamaṇa who was no other than Indra himself in that guise. The latter tried to dissuade Arjuna from engaging in penances. Pleased to see that nothing could shake Arjuna's determination, Indra revealed himself and advised him to practice austerities to propitiate Śiva for winning the celestial weapons he sought. Arjuna then devoted himself to the severest asceticism. Then, Śiva assumed the stalwart form of a Kirata armed with a bow and arrows Accompanied by Uma and some attendants all disguised as Kiratas he went to the forest where Arjuna was practising penance. As he drew near Arjuna, he saw a demon named Mooka in the form of a boar rushing at Arjuna. Instantly Arjuna strung his bow and shot an arrow at the boar.

The very moment an arrow from the Kirata's bow struck the brute. Now ensued a hot dispute between the Kirata and Arjuna, as to the claim to the animal. A terrible fight breaks between them. Arjuna fights with all his weapons like arrows, bow, sword etc in vain and finally was caught in the terrible grip of Siva's arms and fell senseless to the ground. He soon recovered and as he rose to his feet, he saw the very garland he had offered to the clay image of Siva now adorning the head of the Kirata. Arjuna at once recognised the great god and falling at his feet besought forgiveness for his late audacity Śiva who had now resumed his own form, cheerfully embraced the saintly hero and spoke in very high terms of the courage and prowess he had displayed in the recent encounter. He then imparted to Arjuna what he most desired the knowledge of the *Pāśupata* weapons and bidding him to visit Heaven, vanished in the sky. Arjuna went to heaven in Indra's ariel car, where Indra showed to him all the glories of the abode of gods ,and giving him many celestial weapons sent him back to join his brother and wife who had come to the Gandhamadana hill to receive him.

This story in the Mahābhārata is followed in the main by Bharavi. In order to bring the required artistic grace for an epic, he has introduced some changes, transforming a simple tale into a great epic. With the changes the epic becomes more delightful and artistic.

3.3 THE CHANGES INTRODUCED BY BHĀRAVI

1. The author has elaborated the conversation between Draupadi, Yudhisthira and Bhima in the original story and introduced into it an animated discussion of the various policies of statecraft. There Bhima is rough, here in the poem, he is a stateman of great farsight.
2. In the original story, Vyasa first imparts the knowledge of the mantra to Yudhisthira who again teaches it to Arjuna. In the poem the sage imparts the mantra to Arjuna himself and this change helps in the powerful depiction of Arjuna's characters.
3. According to the epic, Arjuna flies to the Indrakila as swift as thought, through the power of the mantra. But in the poem the supernatural agency disappears and Arjuna is guided by a Yaksha at the command of the sage to the mountain. Then are introduced in the poem magnificent descriptions of the mountain sceneries of the Himalaya, the Gandhamadana and the Indrakila, of the seasons, of dawn and of the rise of the moon. Then the picture of Arjuna engaged in the wild forest, shows the poets descriptive powers at their highest.
4. In the story of the epic, Arjuna, as soon as he reaches the Indrakila, meets Indra in the guise of an ascetic who, after a vain attempt to dissuade the hero, reveals himself and advises him to propitiate Śiva. In the present poem however, Indra, informed by the guardians of the Indrakila forest, first sends, as is usual with him, celestial nymphs to lure him form his penance. But Arjuna remains unaffected by their sportive movements and amorous devices and they had

to retire thoroughly discomfited. Then comes Indra himself in the guise of an old ascetic to accomplish by exhoration what the nymphs could not. Arjunas determination remained unshaken and finally the god discloses himself and advises him to practice austerities to propitiate Śiva, who alone could bestow on him the celestial weapons he sought.

5. In the Mahābhārata, Śiva comes to meet Arjuna disguised as a Kirata accompanied by Uma and some of his attendant goblins, all disguised as Kiratas and the fight from the first to the last goes on between Śiva and Arjuna. In the poem, however, Śiva encounters Arjuna with a host of armed Kiratas. Arjuna scatters the followers of Śiva and meets him in single combat. The armed followers are purposely introduced by the poet to show to advantage the peowess of Arjuna who could with stand successfully even the followers of Śiva. The spirited description of the fight is one of the best in the poem and shows that the poet was a master in describing vigorous actions.

6. The manner in which the combat is brought to close in the poem is quite different from that in the epic. According to the epic, Arjuna is thrown senseless by the terrible, grasp of Śiva's embrace and recovering, recognises the god by the garland on the Kirata's head, the same that had been placed by himself on the head of the clay image of Śiva. The poem tells us that during the wrestling combat between Śiva and Arjuna, the former springs in to the air, and Arjuna, to bring him down, leaps up and holds him by the

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feet. Pleased by the touch of his worshipper, Śiva reveals himself, and bestows on him the Paśupata weapon. This incident is more dramatic in the original but in the poem we have the touching sense of Arjunas great devotion.

To sum up, Bharavi adapted the simple story of Mahābhārata to his poem with suitable changes to make it more beautiful, artistic and effective. The changes have come as a result of the poet's genius. Hence it has not only helped in the creation of the poem but in the achievement of the purpose of the mahākāvya, itself. It gave scope for the poetic excellences like the employment of *alamkara*, variety of description etc in the poem.

The story of the *Kirātārjunīyam* is also given in the Śiva Purana. It, in most part resembles the story of the present poem and hence scholars opine that it may be an adaptation of the Kirātārjunīyam, interpolated into it.

3.4 LIFE AND DATE OF BHĀRAVI

As is usual with Sanskrit poets, very little is known about the personal life of Bharavi. His only work the Kirātārjunīyam is silent in this regard. Asù his name appears in the Aihole inscription, it may be inferred that he is a South Indian. The elit has conferred on him the title आतपत्र भारवि or धत्रभारवि mainly as an appreciation of his verse

उत्फुल्लस्थलनलिनीवनादमुष्मादुद्धूतः सरसिजसम्भवः परागः।
वात्याभिर्व्रियति विवर्तितः समन्तादाधत्ते कनकमयातपत्र लक्ष्मीम्।।

There is an anecdote about him which also is didactic. According to it even from childhood Bharavi was well versed in sciences like grammar etc and could write poems of high order; the scholars who were delighted by his poems used to go to his father and praise his great poetic talent Concealing his own joy. Bharavi's father used to say, he is still a boy. What poetic talent he might possess? How can he know the secret of poetry?" Listening to this kind of a remark overpowered by wickedness Bharavi thought that this father was jealous with his genius and without killing the father he has no future at all. Having decided to kill his father, he hid himself just above the place where his father sat for taking his meals, holding a grilling stone in his hand and waited for the opportunity. As usual when his father sat for his meals, Bharavi's mother asked her husband, "Lord, don't be angry with what I asked Though the scholars praise our son Bharavis' talent in front of you, instead of expressing joy you pore cold water on them as if you are not interested to hear it. Why is this ? " He replied, "Beloved, do you think that I don't know our son Bharavi's poetic abilities and talents? There is no doubt about his scholarship. But even though others delight in his capabilities and praise him, we should not do so in front of him if we wish his well being. Only for this reason I show a cold response and not that I am jealous of him or he is ignorant. Bharavi, who was waiting to kill his daughter overheard this and repented for his wickedness and ignorance and approaching through another root, prostrated before his father and asked him, Father, what is the punishment for the one who wishes death to an old wise father by ignorance? The father replied, "Son for such a person, six months stay in the father in law's house is enough". Without a reply, thinking about the lightness of the punishment, Bharavi bowed to his parents, confessed his wicked plans and set out alongwith his wife to stay in the father-in-law's house.

The father-in-law and the mother-in-law were very happy to see their scholarly son-in-law who arrived after a very long interval of time and gave him royal treatment. But when they noticed that there is no sign of return of their son-in-law the royal treatment turned to disrespect. Bharavi, deeply hurt by this change composed the verse

श्वशुरगृहनिवासः स्वर्गतुल्यो नराणां
यदि भवति विवेकी पञ्च षड्वा दिनानि।
दधिमधुघृतलोभान्मासमेकं वसेच्चेत्
भवति विगतलज्जो मानवो मानहीनः।

After the lapse of one month he was asked to work by his brother - in- law and was finally appointed as watchman of the crops. At this juncture he felt that death would have been a better punishment than this. However, he was determined to undergo the punishment and while doing so, started to write the poem Kirātārjunīyam. This being the state of affair, once his wife, while serving meals to him complained in grief, "My Lord, today all at home are celebrating some festival. But no one, cares for me, this unfortunate one, as before and started crying. Bharavi consoled her with words of advice and gave the verse

सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।
वृणते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेवसम्पदः।।

"One should not do anything at once, lack of deliberation is a great source of calamities, fortunes that are ever attached to merits, seek, of their own motion, one who acts with reflection, which he wrote just then to her and told, "Beloved, sell this verse and you will get the necessary money". One merchant bought it for hundred gold coins and after the completion of the six months of punishment Bharavi returned to his village.

Another anecdote, often quoted by scholars, is available in connection with the verse सहसाविदधीत न क्रियाम् .... etc. It is as under; Bharavi was suffering from poverty and his wife became furious with him for being ever immersed in poetic life and neglecting his family. Reproached by his wife often and often, Bharavi did set out to try his fortune by seeking royal patronage. After a walk of few miles, he saw a beautiful tank. Fatigued by the strains of the journey, he stopped there for rest. While he was resting, he wrote on a lotus leaf with his nail the verse सहसा विदधीत न क्रियाम्......... etc. The king of the land, who happened to be on the very spot as he had left his palace for hunting, was so much delighted with the verse that he asked the poet to see him in his place at a particular time and rode off. The poet, however, was denied admission into the royal court due to his poor appearance and shabby dressing and had to return in despair.

The king, however, had the verse painted in gold in his private bed chamber. A year silently passed when the king set out with his chosen few to hunt, declaring that he would return after a week. Second night, however, his camp not being far off he rode alone to his private chamber and to his great shock he saw a young man lying on his bed by the side of the queen. In rage when he drew out his sword, the golden letters glittered before his eyes and stopped. He woke up the queen who with great joy informed him that their son, stolen away by a nurse from his cradle, was discovered that very evening. The king sent his ministers in search of the poet, whose poem has saved the lives of his wife and son, brought him to the court and honoured him.

Both the above anecdotes are of no avail either historically or knowing the life-particulars of the poet. The Avantisundarikatha, a work attributed to Dandin contains little information about Bharavi. According to the account given in it, Bharavi was the great grand father of Dandin. He belonged to a family of the brahmins of kaushika gotra. Originally his ancestors belong to Gujrath, later they migrated to Achalapura in the south. In that family, Bharavi, also known as Damodara, was born as the son of Narayanaswami. Once accompanying the local prince Vishnuvardhana on a hunting expedition, he was obliged to eat meat. It made him to set out on a pilgrimage to expiate the sin. On his way he made acquaintance with the western ganga prince Durvinita who was the son of king Avinita of Kongani. Having heard the glory sung by a Gandharva in a couplet, king Simhavisnu of Kanchi invited the author of it and that was Bharavi. There he lived happily in the company of the Royal prince Mahendra Vikrama, the son of Simhavisnu. He had a son by name Manoratha, whose grandson is Dandin. This is the account given in the Avantisundarikatha. The metrical form of Avantisundarikatha by name Avantisundarikathasara contain one or two verses in it, the meaning of which is interpreted by scholars. According to this interpretation, Bharavi is a great Śaivite and poet in the court of Vishnuvardhana and has helped a poet called Damodara, endowed with rare poetic talent. The information that

Bharavi had another name i.e. Damodara and the existence of another poet by name Damodara in Avantisundarikatha and Avantisundarikathasara makes it difficult to come to a conclusion as to the correctness of either of them. (See M.Krishnamacharyar; History of Classical Sanskrit Literature, 1970, P. 148 - 149).

3.5 DATE OF BHARAVI

The Aihole inscription of Pulakeshin II dated 634 A.D. is the most useful source to determine the date of Bharavi. A verse in it runs like this

येनायोजि न वेश्म स्थिरमर्थविधौविवेकिना जिनवेश्म।
स विजयतां रविकीर्तिः कविताश्रित कालिदासभारविकीर्तिः।।

Here the name Bharavi along with that of Kalidasa is mentioned. As a result it becomes clear that the date of Bharavi is earlier than this date. To be acclaimed as a great poet by then he must belong to a much earlier date. Taking this into consideration the scholars opine that Bharavi belongs to the middle of the sixth century A.D. The information available in the Avantisundarikatha that he got the patronage of the Pallava king Simhavishnu (AD 575-600) provides an evidence to this assumption. Apart from this the Kashika Vrtti (AD 650-A commentary written by Jayaditya and Vamana on Panini's aphorisms) mentions Bharavi's name; that he was influence by Kalidasa, later his influenced on Magha; as he was not so well known in his time , Bana's silence about him all these reasons support the above view. It also agrees with the date of Durvinita of 570 AD, who is said to have written a commentary on the 15th canto of the Kirātārjunīyam, in the Gummareddipur plate inscription. Besides Dandin's date is generally fixed at the middle of the 7th century A.D. Thus it would be proper to fix the date of his great grand father about a century earlier. The date of Bharavi, thereof, can be fixed somewhere in the middle of the sixth century A.D.

NOTES :

M.A. (Previous) Sanskrit COURSE-I

BLOCK 1

UNIT 4

BRIEF REVIEW OF THE POEM KIRĀTĀRJUNĪYAM

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UNIT 4
BRIEF REVIEW OF THE POEM KIRĀTĀRJUNĪYAM

4.0 OBJECTIVES

In this unit you will bee able to understand the contents of the poem Kirātārjunīyam, the style of Bharavi and the contents of the poem Kirātārjunīyam briefly.

4.1 INTRODUCTION

The poem Kirātārjunīyam based on the interesting story of the epic Mahābhārata has won the admiration of the lovers of poetry and the scholars alike. He has advocated the greatness of yogasiddhi by beautifully describing Arjuna propitiating even Śiva by the power of his penance. He has combined in his poem both the materialistic beauty of life and the higher spiritual experience. It is the blend of beauty and truth. At the same time the reader will perceive a beautiful bridge between the mortal world and the world of the immortals.

4.1.1. The Kirātārjunīyam–one among the Panchamahākāvyas

The poem of Kirātārjunīya, according to the unanimous verdict of the Indians, belongs to the best type of classical poetry. It is one among the five mahākāvyas and is also one among the biggest epics **(*brhattrayi*)**, the other two being **Naiṣadhiyacaritam** and **Śiśupālavadham.** These works have been selected by Indian critics from among a large number of mahākāvyas written during a period of about 1200 years from the first century B.C. to the 12th

Century A.D. for special merits and have withstood the test of times.

The epic poem is named after a small incident described in the Mahābhārata in the battle of the hero Arjuna with the god Śiva, who assumed the form of a Kirata. The main characters of the story are members of a reputed royal family who have been ousted from their rightful place by fraud. Bharavi has depicted these characters, who embody the vitality and vigour of life in its totality and as if visible to us. This kind of art of character sketch is found only in the dramas. In poetics this is known as 'bhavikatva' guna or Alankara. In the employment of this embellishment Bharavi excels his predecessors like Asvaghosa, Kalidasa etc. The best example for this in the poem is the conversation of Draupadi in the first conto and the dialogue between Indra in the guise of a fisherman and Arjuna in the 11th canto. Each character provides the complete manifestation of the art of speech and its own nature. The beautiful, distinct and complete depiction of characters the Vanechara, though endowed with politeness and generosity, conveys the information collected just like a sound producing machine, the ideal the ideal king Yudhisthira, who never loses patience and discrimination, the imitator of a king, the Duryodhana, Draupadi who utters reproachful words her body with burning emits fire like a she - serpent; Bhima who produces support of sciences of Draupadi's words, Arjuna, an ocean of enthusiasm and the marthanda of valour, Indra, the lover of dialogue, the God Śiva who delights in the war and is also the ocean of mercy etc will never be erased from the minds of the readers of the poem.

4.2 STYLE

Bharavi can be ranked next to Kalidasa among Sanskrit poets. While Kalidasa's style is simple and graceful, Bharavi's diction is full of vigour and force. It is best suited for the main sentiment *Yuddhavira* of the poem. Bharavi's poetic diction is compared to the *nārikelapāka* (नारिकेलफलासंमितं वचो भारवेः) while Kalidasa's is to the *drakṣapāka*. Bharavi is known for his profoundity of thoughts. There is a popular verse which speaks of the different poets and their special poetic qualities known for.

उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ।।

The saying भारवेरर्थगौरवम् is justified as we find in his diction clarity in words, profoundity in meaning, diversity in meaning etc. In the 2nd, 11th and 15th canto of the poem there is mention about this अर्थगौरवम्" [compare स्फुटता न पदैरपाकृताः न च न स्वीकृतमर्थगौरवम् 2.27 ; औदार्यादर्थसम्पत्तेः शान्तं चित्तं ऋषेरिव। 11-40; स्तुवन्ति गुर्वीमभिधेयसम्पदम्। (15:5) Here अर्थ means the subject to be dealt and the process of *arthaśāstra* (political science). The admirable coordination of political process is the distinctiveness of Bhavari. हितं मनोहारि च दुर्लभं वचः। 1:4; 'अहो दुरन्ता बलवद्विरोधिता। 1:23; 'सहसा विधधीत न क्रियामविवेकः परमापदां पदम्। 2:30 etc - these lines are the apt examples for his अर्थगौरव or profoundity of thought. One of the very important aspect of Bharavi's scholarship is about politics. In the original story of the Epic there is no mention of either about the spy or the ideal king Duryodhana. Vyasa, Bhima, Draupadi, Yudhisthira - none speaks like expert politicians. But in the Kirātārjunīyam all are expert politicians. Kirātārjunīyam is the first poem in which the aim that poetry should advice polities to the princes in an attractive way is well achieved. Also it is Bharavi who first introduced artificiality in Sanskrit epic style. His love for verbal embellishments, grammatical peculiarities and long drawn out descriptions can be witnessed throughout his poem. This became a tradition and guideline for the later poets like Magha.

The description of Bharavi are serious in nature. While describing the flames of fury like the spark of *Kṣātra tejas*, the fierce battle like the wild fire, the amorous sports of the heavenly bodies like the vastness of Himalaya, his ability of description attains to the highest. No other poet can equal him in the vigour of thought and force of language and the spirited eloquence in expression.

After Kalidasa Bharavi is the emperor of Sanskrit poetry. All the later poets are their followers. With the later poets efforts ore more without proportionate success, high inputs with low outputs, more polishing with not considerable effect. The important features of Bharavi's style in his own words are found in the following verses

प्रसादरम्यमोजस्वि गरीयो लाघवान्वितम् ।
साकाङ्क्षमनुपस्कारं विष्वग्गति निराकुलम् ।।38।।
न्यायनिर्णीतसारत्वान्निरपेक्षमिवागमे ।
अप्रकम्प्यतयाऽन्येषामाम्नायवचनोपमम् ।।39।।
अलङ्घ्यत्वाज्जनैरन्यैः क्षुभितोदन्वदूर्जितम् ।
औदार्यादर्थसंपत्तेः शान्तं चित्तमृषेरिव ।।40।।

Though endowed with perspicuity, not devoid of vigour, great, yet light, the sense is not complete, yet nothing additional is required, is intelligible to everyone, the essence is derived from logic but independent of the sciences. It is commanding voice is equal to the vedas; it is unapproachable like a turbulent ocean for other, though endowed with the generosity of the wealth of meaning, is calm like the mind of a seer: like this all the above opposite qualities are found in most proportionate and appropreate manner.

However, we see in many places of his poem, Bharavi exhibiting his scholarship. This may be due to the existing tradition or for some other reason. The use of some peculiar roots, the avyayībhāva compounds, some forms derived from rare and distinct sutras of Paṇiṇi - all the usages are these examples of his tendency to exhibit the scholarship In addition to these, with the help of only one syllable with various forms he has constructed verses. For eg:

न नोननुन्नो नुन्नोनो नाना नानानना ननु ।
नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ।। 15:14

He has also coustructed verses which gives different meaning when read from both opposite ends. For eg:

निशितासिरतोऽभीको न्येजतेऽमरणा रुचा ।
सारतो न विरोधी नः स्वाभासो भरवानुत ।। 15:22

The arrangement of the verse in sarvatobhadra of which each quarter when read reversely gives the same meaning. For eg:

देवा कानिनि कावादे वाहिकास्वस्वकाहिवा ।
काकारेभभरे काका निस्व भव्यव्यभस्वनि ।। 15:25

This kind of verses are more found in the 15th canto of the poem. Through these and with the employment of various meters and different embellishments the poet has exhibited his scholarship. These aspect have brought artificiality to his poetic diction. Over and above these we find in the poem Bharavi's infatuation for description a bit more. The description of the amorous sports of the celestial nymphs in four cantos, and the long description of the rising sun are examples for this. However, even with all these, Bharavi's a diction is mature, profound and at the same time captivating. His extraordinary descriptive ability, sense of beauty, imaginary elegance, rare ability of expression of sentiments and the like provided great poetic merit to his poem and brought it the prestigious place of being one among the five great epics.

The Kirātārjunīya is the only work of Bharavi, available to us. Nothing is known about his other works. There are many commentaries on Kiratarjuniyam. Among them the commentaries of Mallinatha, Krishna Kavi, Chitrabhanu etc are important.

4.3 THE BRIEF CONTENTS OF KIRĀTĀRJUNĪYAM

Canto 1 : The Forester, in the disguise of a religious student, whom Yudhisthira had appointed to know the behaviour of Dhuryodhana towards his subjects and the reasons for his prosperity, came to him in the Dvaita forest, after having gathered the desired information. He reported to Yudhisthira that though occupying the throne Suyodhana, apprehensive of defeat from Yudhisthira living in a forest, wishes to win over by good policy the kingdom already gained by dishonest means of gambling. Conquering the six spiritual enemies, casting aside all lethargy, displaying strong action with due regard to policy, dividing the days and nights properly to discharge the different duties he is ambitious to reach the line of conduct laid down by Manu, which indeed is not within the reach of ordinary men. The forester explains in detail the general policy pursued by Duryodhana and his increasing popularity. He implores Yudhisthira to take appropreate countermeasures. This is the summary of the Vanechara's report.

After the departure of the forester, having reported the collected informations, Draupadi, overpowered by emotions made a speech, capable of exciting the kings anger and stimulate action on his part. She asks him to give up his quietude and to resume to his heroic spirit to destroy the enemy. This is the gist of her speech.

Canto 2 : Bhima, considering Draupadi's speech as a very weighty one was highly appreciative of her. He addressed the king with the following words, full of reasoning and unfolding lofty sense. He stresses, the need to take revenge against the enemy. Pointing out the intricacies of politics, opines that the success of the implementation of the policy depends on prompt and energetic action in matters to be executed. He agrees that a man desirous of attaining a cherished lofty position, should depend upon only his own prowess. He expounds that inactivity is an impediment to greatness and prosperity which depend on valour which does not abide with despondency. He asks the king to shake off his apathy due to negligence and compels him to dwell upon his prowess.

Yudhisthira, in turn, consoles the infuriated Bhima with soothing words. He appreciates the words of Bhima as lucid, attractive to the heart, profound in meaning and auspicious. He praises his speech as

स्फुटता न पदैरपाकृता न च न स्वीकृतमर्थगौखम्।
रचिता पृथगर्थता गिरां न च सामर्थ्यमपोहितं क्वचित्।। 2:27

(A speech in which perspicuity of the inflected words has not been done away with, nor has depth of meaning been unattended to; distinctness of senses of the different parts has been brought out and the power of expression of the words has nowhere been neglected) He also agrees that his mind is not able to decide in respect of matters to be undertaken, the multiplicity of the policies to be adopted as different circumstances arise cannot make itself easily understood. He instructs the necessity of deliberation through the verses सहसा विदधीत .... etc. He instructs the inner meaning of victory by telling him that men desirous of conquest must conquer anger and having ascertained that the accomplishment of their desired end will be very great and will have no adverse future, direct their powers to the favourable means. To attain prosperity for ever he explains the necessity of control of anger and says that he, how although powerful, dues not resist the attack of ignorance born of anger, destroys all the royal powers. At the end he says that

उपकारकमायतेर्भृशं प्रसवः कर्मफलस्यभूरिणः।
अनपायि निबर्हणं द्विषां न तितिक्षासममस्ति साधनम्।। 2:43

(There is no means ipual to forgiveness, which is highly conducive to future prosperity which is the great source of success in undertakings, and which is an unfailing destroyer of enemies.) He asserts that the enemy like Duryodhana who is inflated with vanity, arrogant, and not following the right course of conduct and hence disliked by people shall be uprooted easily. Proceeding further, Yudhisthira makes it clear that imprudent by vanity and ego, the enemy will be thrown off from the path of right policy and thereby he shall be disliked by the people. He also enlists many other weaknesses of the enemy and puts forth the convincing argument that the enemy shall easily be uprooted. He says

मतिमान्विनयप्रमाथिनः समुपेक्षेत समुन्नतिं द्विषः ।
सुजयः खलु ताद्दगन्तरे विपदन्ता ह्यविनीतसंपदः ।। २:५२

"A man of foresight should overlook the rise of his enemy outraging right conduct. Such a person can be easily vanquished when there is a weak point. For surely, the future of a ill-behaved arrogant person has misery for its end."

As Yudhisthira was thus explaining the intricacies of political science to Bhima, there arrives the great sage Vyasa. Then rising from his seat swiftly offers respect fully the sage worship befitting a sage who was worthiest of ascetics and sat again on his seat shedding his lustre all around, possessed the beauty of the full moon risen opposite to Jupiter diffusing the bright flood of light.

Canto 3 : In the third canto sage Vyasa comes at an appropreate time and instructs them properly . He convinces Arjuna that without powerful divine weapons the enemy cannot be conquered. Hence he advises him to acquire celestial weapons from Śiva by propitiating him. He also assures the help of a Yaksha to reach the place of penance i.e. Indrakila and Vanishes in the sky. Immediately after the departure of the sage Yaksha appears in front of Arjuna. Draupadi bid fare well to Arjuna encouraging him with words of appreciation and praise.

Canto 4 : The fourth canto consists of the beautiful description of the autumn season which Arjuna perceives when he was travelling to Indrakila along with the Yaksha.

Canto 5 : The fifth canto consists of the description of the Himalaya mountain, the Indrakila mountain and the advice of Yaksha to Arjuna.

Canto 6 : In the sixth canto, the description of Arjuna's penance and the arrival of the celestial nymphs to dissuade Arjuna from his penance is given.

Canto 7 : The seventh canto consists of the amorous sports of the Apsara women and the Gandharvas.

Canto 8 : In the eigth canto the continued description of the amorous sports of the Apsaras end Gandharvas is found.

Canto 9 : The ninth canto is the beautiful description of the evening

Canto 10 : In the tenth canto to dissuade Arjuna from his penace and to attract him towards them, the arrival of the Apsaras are described. We find here the enchanting description of their attire and ornaments. Added to this we get the beauty of nature described. But the combined effort of all these could produce no impact on Arjuna and he remained absorbed in his penance. The celestial nymphs had to return disappointed.

Canto 11 : In the eleventh chapter we find Indra coming in the guise of an ascetic, pleased by the stablemindedness of Arjuna, to test his firmness. He argues logically trying to dissuade him, all in vain. Pleased by the firmness of Arjuna he instructs Arjuna to propitiate Śiva and vanishes from sight.

Canto 12 : In the twelfth canto we find the description of the severe penace of Arjuna, unable to bear the power of Arjuna's penance the surrendering of the ascetics at the feet of Śiva, their description of the great effect of Arjuna's penance, the consolation of the ascetics by Śiva and the journey of Śiva in the guise of Kirata to the hermitage of Arjuna.

Canto 13 : In this canto Arjuna perceive the demon Mukasura approaching towards him in the guise of a wild boar and strikes it with an arrow as it came to do violence in the serene atmosphere of the hermitage. Exactly at the same time another arrow strikes the wild boar which was of the Śiva in the guise of a Kirata. There picks up a quarrel between Arjuna and the Kirata as to the claim of the animal.

Canto 14 : In the fourteenth canto Arjuna gives a befitting reply to the Kirata. Then the fight of Arjuna with the army of the Kirāta and the unconscious fall of the army are described.

Canto 15 : In the fifteenth canto there is the wonderful description of the fierce battle between Arjuna and Śiva.

Canto 16 **:** In the sixteenth canto there is the description of Arjun'a s vivid imaginations about the Kirata who is fighting fiercely and becoming invincible.

Canto 17 **:** The seventeenth canto consist of the description of Arjuna's fight with the army of Śiva and the appreciation of Arjuna's valour by Śiva.

Canto 18 **:** In the eighteenth canto there is description of the fierce dual fight between Arjuna and Śiva in the guise of a Kirāta. Pleased by the courage, valour, commitment, and dedication of Arjuna, Śiva manifests his real form. He praises Arjuna and bestows upon him divine weapon viz the *paśupatāstra* with a sense of fulfilment. Arjuna praises the lord Śiva and set out to his native place.

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4.5 EXERCISE

1. Write an essay on the changes brought out in the plot from the original story found in the Mahābharata.
2. State and explain reasons that gave the Kirātārjunīyan a place in the five great epics. (Pancamahakāvyās.)
3. Write an essay on the life and date of Bharavi.
4. "भारवेरर्थगौरवम्" Elucidate.

NOTES :

NOTES :

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4/411/December, 2005-2006 ದಿನಾಂಕ : 14.12.2005
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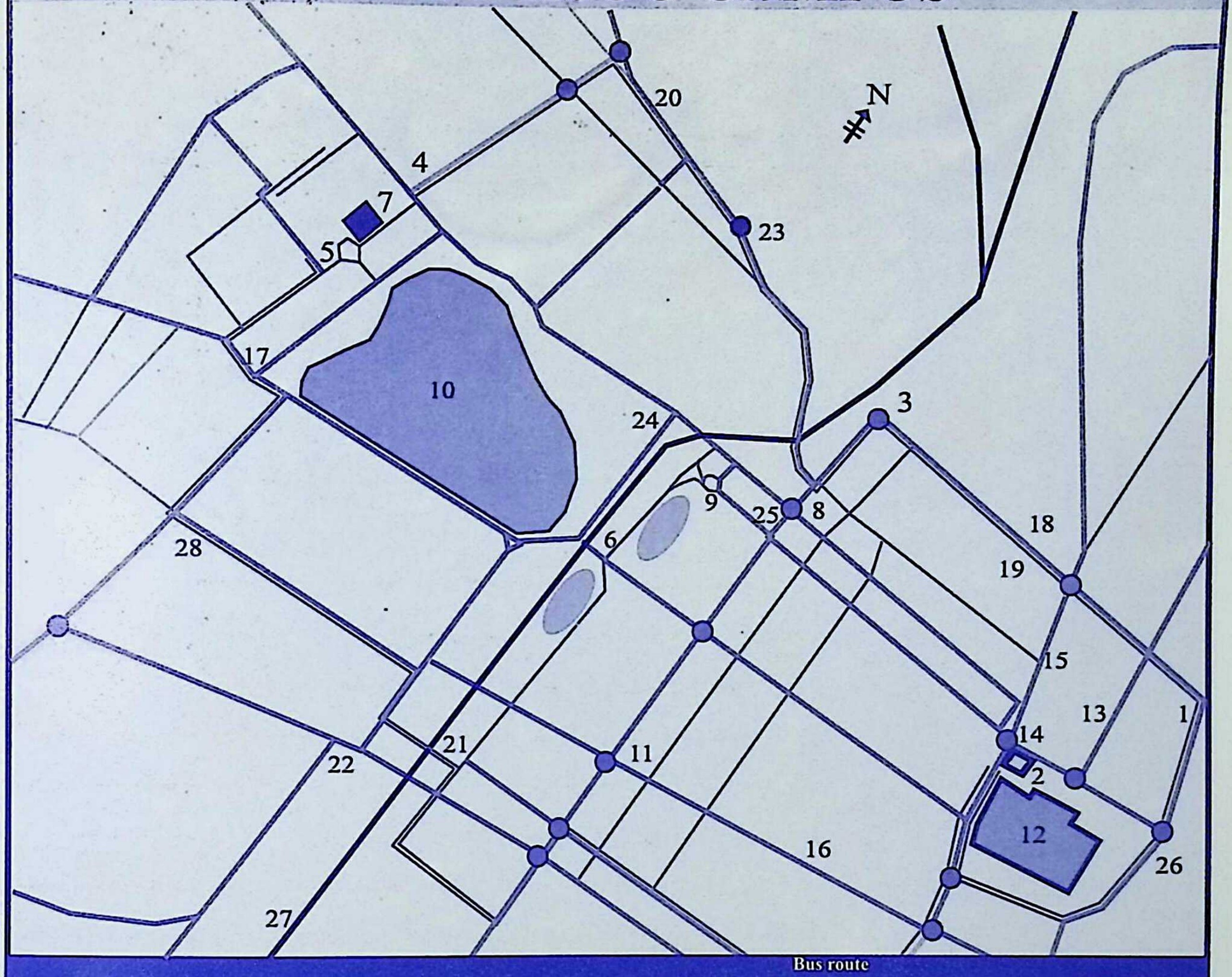

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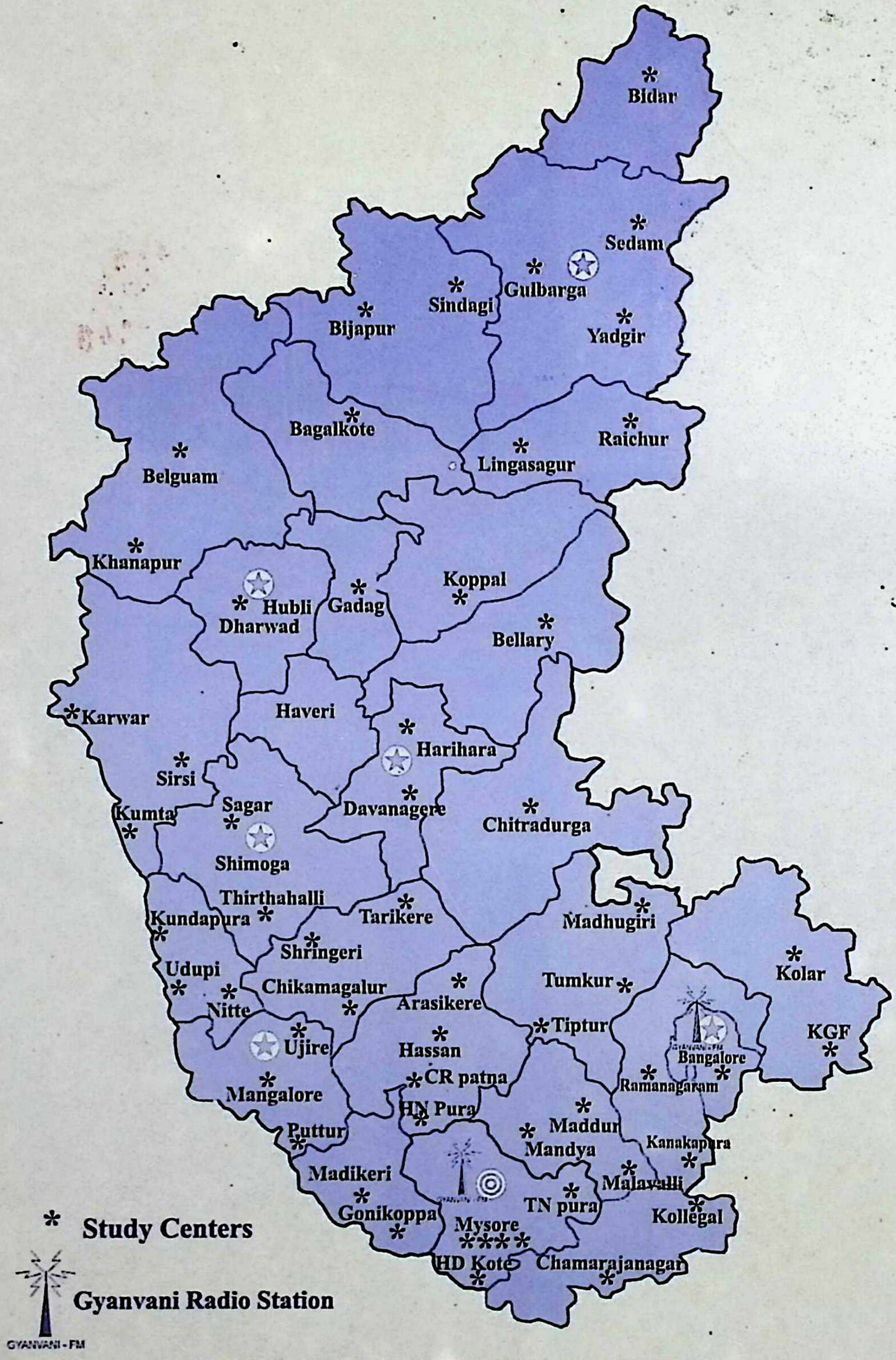
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